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filling out through the incapacity of the players. These are certainly clever, varied in character and offering good contrast. We think the form is somewhat faulty, caused by the number of subjects, which necessitates several anti-climaxes. The opening chorus is popular in its character, and the duo of Orphan Children is truly charming in its melody, is full of the true Spanish character. This duo is a gem. The Romanza for soprano, sang with much spirit by Mme. De Lussan, is a clever and brilliant member, and received much applause. The duo for contralto and bass is also a well made and characteristic composition, and was well sung by Mlle. De Gebele and Signor Fossati.

The Tenor Romanza, by Mr. Farley, is a very beautiful subject, and was sung by that gentleman in a very chaste and admirable manner, but Mr. Farley lacks very much in impulse and dash. The quartette, which closes the act, is one of the very best compositions in the opera. It is full of variety, very melodious, well harmonized, and full of effective counterpoint.

The prelude of the second act is melodious in outline, and if the orchestration had been filled out by competent players, it might have proved acceptable. As it was it appeared too frivolous. The Soldiers' Chorus is a very spirited and melodious movement, and had it been sung with more power it would have been encored, as the composition deserved. The Serenade and duo, for tenor and basso, is both well made and effectively contrasted. The Serenade is very sweet and melodious, and the bass solo is very quaint and characteristic. It was so well sung by Mr. Farley and Signor Fossati that it gained a hearty encore. The concluding duo, soprano and tenor, is a very charming and effective composition, and was exceedingly well sung.

The work, as we have said before, is full of talent. It is melodious, musicianly, and its sentiment is quite true in character. We judge that it is well instrumented, but the performance was so execrable that every idea of the composer was bemuddled in the most wonderful manner. We hope to hear the entire opera performed before long in a manner commensurate with its merits.

The second part opened with a symphony by Prof. Janotta. Our descriptive powers fail in the endeavor to portray the character of this work. It is no more a symphony than it is a cachuela, and it is no more a cachuela than it is an oratorio. It is, in fact, one of the most commonplace pot-pourris that we ever heard, and was really an insult to the public, when presented with so much pretentious assumption. It contains nothing worthy of putting upon paper, and we are afraid that even the charm of faultless white kids will not save it from the contempt it justly merits.

Signor Fossati sang throughout like the excellent artist he is, and we trust that his benefit matinee proved a financial success.

PROF. COMINGIO GAGLIANO'S CONCERT.

At his concert on Tuesday evening, 22d inst., at Irving Hall, Prof. Gagliano introduced an instrument upon which he performed with great dexterity and grace. This instrument is simply a box of glasses, tuned by the introduction of water, to the various intervals of the scale. It is absurd to call this instrument new, for we heard a similar one played upon in London thirty-five years ago. The tones are produced by keeping the fingers moist, and passing them over the rims of the glasses in a

certain manner, to accomplish which, with delicacy and certainty, requires long and patient practice. The tones produced are of an exquisitely melodious quality, and are susceptible of a positive and beautiful crescendo. Prof. Gagliano has acquired unerring skill in the manipulation of these glasses, producing the tones with promptness and rapidity, executing delicate cadenzas and double notes and throwing over all a more delicate and exquisite grace and expression than we thought possible to produce from such an instrument. Nothing more beautiful than the tones produced can well be imagined, and the performance seemed to give the greatest satisfaction to the audience, for every piece was not only warmly applauded, but loudly encored. The Professor should, however, be more particular in tuning his glasses, for nearly all the upper tones were exceedingly flat, which militated greatly against our personal enjoyment. The novelty, however, is really a most pleasing one, and under the skillful hands of the Professor, cannot fail to delight all who listen to its bewitching tones. We should advise that, at the next performance, a square piano forte shall be used, for tones of the grand piano are altogether too loud for combination with the delicate intonations of the "Cassa Armonica."

Mlle. Artolani sang the aria from "La Sonnambula" very brilliantly and effectively, and did full justice to her share of the concerted music. Signor Antonucci sang with excellent taste, using his very fine voice with judgment and effect.

Signor Mazzoleni, the tenor glorioso of the Maretzek company, mistakes the area of Irving Hall for that of the late Academy of Music. He uses the same for both places, but what was effective in the Academy amounts to positive shouting in Irving Hall. Besides, stage and concert singing are essentially different in their requirements. In the concert-room we expect more grace, more delicacy and more artistic refinement, and Signor Mazzoleni, with his bountiful gift, would do well to study these requirements if he would sustain a first-class position as a concert singer. Signor Gagliano will soon announce another concert.

THE GREAT ORPHEONIST SINGING FESTIVAL.

This great Festival will take place next Friday and Saturday afternoons, June 1st and 2d, at one o'clock, at the Cooper Institute. In addition to the hundreds of children and grand orchestra, the famous artists Signora Boschetti, Signor Orlandini, Mr. S. B. Mills, Mr. R. Goldbeck will lend their valuable assistance. Mr. Theodore Thomas and Mr. C. Jerome Hopkins will conduct, the whole Festival being under the direction of Mr. Hopkins.

ENGLISH OPERA—FRENCH THEATRE.

The success of the English Opera Company has proved very decided, and the new opera, "Doctor Alcantara," will be repeated during the next week.

THE MIRROR OF THE TIMES.

This new weekly paper, to be published shortly in Boston, by W. S. Sanford & Co., promises to be a brilliant addition to our newspaper literature. It will have a host of brilliant writers, and will give to each of its subscribers a splendid engraving, containing the portraits of the most celebrated writers of America and England. The publishers seem to have the right go-ahead spirit, and will doubtless make a brilliant paper.

DEVOTION.

[Suggested by an incident of the late fire at the Academy of Music.]

BY GEO. W. FORTMEYER.

The curtain fell, and Fashion's throng
Had gaily left the house of song
In solitude unbroken!
Save by some sweet, delicious strain
That lingered yet, to woo again
With sweeter notes unspoken!

Ah! who in all the giddy throng
That listened but one hour ago,
Enraptured with delight!
To GAZZANIGA's voice, can tell
Whither, as sounds the deep-toned bell,
The Fire-king walks to-night?

But soon a red glare lights the sky!
No longer hid in mystery
The Fire-king's throne remains!
Where reigned the Queen of Song before,
He sits, as with a sullen roar,
Mount high the lurid flames!

He paints the sky with brilliant light!
And into day transforms the night!
And laughs with fiendish glee!
As e'en the startled birds arise
And watch with wonder-straining eyes,
Heaven's red canopy!

Why are they lured from their sweet rest?
Why have they left, each one its nest,
And hither swiftly flown?
Midst roaring flame, and blinding light!
To whirl aloft in circling flight,
Around the Fire-king's throne?

Not in his praise, midst fire and flame,
Does each pour forth its purest strain,
In sweet melodic flow!
No! not for this, each little throat
Yields up its song in one wild note!
And lifeless, falls below!

They only come, methinks, this hour
From shady tree, and rose-clad bower
To sing their sweetest strains,
At Music's shrine, now wrapp'd in fire!
And sacrificed to song, expire!
Amidst the dancing flames!

What sadder mem'ry can belong
Unto the spot, where sweetest song
Once charm'd the list'ning ear?
Not one, a sadder pow'r retains
Than those sweet songsters' dying strains,
To start the glist'ning tear!

A WONDERFUL aquarium is springing up at Boulogne under the eye and direction of M. Edouard Betencourt, a Boulogne artist. The extreme altitude of the rocks will be about seventy feet above the plateau, and the caverns underneath will have at least twelve feet to fourteen feet headway, wherein will be a series of reservoirs, into which sun and air are admitted through admirably conceived fissures, and in which specimens of fish, mollusca, crustacea, &c., the produce of the Channel and the Mediterranean, will be found.